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EX-GOVERNOR PEASE'S HOUSE

EARLY ARCHITECTURE IN TEXAS

By SAMUEL E. GIDEON

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ONE does not expect to find many examples of good architecture among the houses of early Texas towns, and by Texas towns I do not mean San Antonio with its Missions of the early eighteenth century, but the towns of the Republic of Texas, afterward the State of Texas. This was the writer's impression until a careful survey of the many early towns brought to his attention numerous splendid examples. These were designed, not by architects, but by master builders, who had a fine sense of proportion and an excellent knowledge of the details of the "Classic Revival" which reached Texas much later than the older States.

The capital city of Austin has many good examples of early architecture. The earliest and the only survival of the days

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XUM

THE NEIL-COCHRAN HOUSE

of the Texas Republic in that district is a house built for the French Embassy.

It may not be amiss to briefly recall a bit of Texas history. Texas had a checkered career. She served under the flag of France, then under the flag of Spain, then under Mexico, asserting her independence as a republic in 1836, and finally being admitted to the Union in 1845.

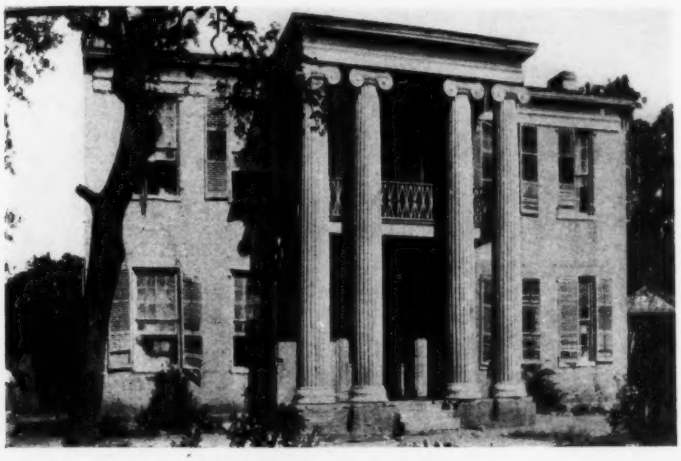
In 1840 France recognized the Republic of Texas and sent, as Ambassador, Monsieur Saligny, who arrived in Austin in June of the same year. M. Saligny, later Count Saligny, a gay young bachelor, built the Embassy above referred to on a hill, then some distance away, overlooking the town, the exact date of its erection is not known, but is believed to be prior to 1842. This building, the oldest now in Austin, is remarkably preserved.

The house is simple in plan—two rooms on either side with a wide hall in the center. A plain but dignified stairway leads from the hall to the attic, which served as servants' quarters. Each room contains a fireplace with stone hearth.

The rooms are large and airy. The walls of the front rooms were covered with

THE HAUNTED HOUSE

brown burlap and the back rooms with white canvas. The walls of the hall have their original covering of matched boards painted white. The doors, which are all tall and thin and much paneled, swing on hand wrought iron hinges secured with hand wrought nails. The windows were originally casements, but these have been changed for double hung windows, and the former plain batten shutters, a protection against the Indians, are replaced by outside blinds.



THE SWISHER HOUSE

A kitchen, now removed, was a separate building out-of-doors.

The early settlers of Texas were not the unlettered type they are generally believed to have been. Newcomers were amazed at curious contrasts they found on the frontier. An early traveler writes: "You are welcomed by a figure in a blue flannel shirt and pendant beard, quoting Latin poets . . . You will see fine pictures on log walls; you will drink coffee from tin cups on Dresden china saucers. Seated on a barrel, you will hear

HALL—THE FRENCH EMBASSY

Beethoven's Symphony on a rosewood piano. The bookcase may be half full of books and half full of potatoes."

In 1853 a family named Raymond built what is now known as the Raymond House. It was the first large house in the colonial style built in Austin. Many similar houses followed.

The photograph of the elevation gives an idea of the lines and proportions of this stately old brick, colonial home. The columns, which are of wood, are pure Greek Ionic. The rails leading from the central columns are of later date. The balcony rail here is different from all the other houses of this type, being made up of interesting, intersecting curves instead of

THE FRENCH EMBASSY

triangles, as the others are. The house has very large rooms and halls.

Shortly after the Raymond House the Swisher House, as it is called, was built. This is perhaps the most interesting of this group of houses, because it has not been restored and because of its excellent detail, the bold relief of carvings of the capitals, the graceful entasis of the columns, the elliptical section of the channels of the column and the exquisite refinement of the marble bases.

The Pease House, quite similar to the Governor's Mansion, was built about the

INTERIOR—THE FRENCH EMBASSY

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same time, the designer and builder being Mr. Cook. It was built for a Mr. Shaw, who had it erected for his intended bride. The lady, however, proved fickle and never became Mrs. Shaw, so Mr. Shaw sold it to Governor Pease, in whose family it still remains.

The detail of this house is more delicate than that of the Governor's Mansion and there has been less restoration, but the strips nailed across the columns and the awning mar the simple beauty of the porch.

The Pease House is unlike the others shown, in that it is still out of town and

THE SHELLEY HOUSE

surrounded by extensive grounds, which give it an air of old-time seclusiveness and dignity.

The Governor's Mansion, built about 1855, is another one of these interesting examples, but less refined in its detail than the Swisher House. It is located on an elevation not far from the Capitol, and because it is the Governor's Mansion better care has been taken of it than the others. Unfortunately, ridiculous iron flower pots and concrete, labeled carriage

THE NEIL-COCHRAN HOUSE

blocks detract from the dignity of the place.

A portico in the Doric style is seen on the Shelley House, built about the same time as the Governor's Mansion. The capitals are somewhat archaic, but graceful in contour. A strange feature of this

THE RAYMOND HOUSE

house is that the portico is on the rear, now facing an alley. Originally the lot sloped a considerable distance to another street.

THE GOVERNOR'S MANSION

The general lines of the Neil-Cochran House are similar to others shown, but the capitals here are Doric, and it is the only house of this type built of stone.

The Great Mistake

The great mistake made by the young architect at the beginning of his career is usually his failure to recognize that the world in which he lives is not supremely interested in Architecture written with a capital letter, and has not the time or inclination to make a close and intimate examination of the architect's qualifications. On the other hand, everyone enjoys pleasant and congenial companionship in daily life, and the architect who has lived a self-centered life of absorption in one pursuit is frequently a dull or boring companion in society. His natural anxiety as to his own future will, unless he is careful, operate directly against his chances of success, and when he obtains work he should remember that it is more to his advantage to have converted a client into a friend than to have pleased himself with the design of a building which, in any case, he will regard as a tentative effort in the future. We do not mean that he should be as wax in the hands of his client, or fail to do his utmost to produce good work, but he should avoid the mistake of over-estimating the importance of what he is doing.—*The Builder.*

A State Licensing Law in Indiana

A bill proposing to regulate the practice of architecture in the State of Indiana has been drawn by a committee of the Indiana Chapter of the American Institute of Architects.

The bill provides that the Governor shall appoint a state board of examiners of architects, to be composed of five members, one of whom is to be a member of the faculty of Purdue university, one to be a consulting engineer and the other three Indiana architects of at least ten years' experience. The secretary of the board, one of the members, is to receive a salary not to exceed $1,500 annually, and the other members receive $10 for each day in the state's work.

The board would be empowered to adopt regulations for the examination of applicants for license to practise architecture. A fee of $15 is to be paid by each applicant for examination. An additional fee of $25 would entitle the successful applicant to obtain his license to practise architecture. This license would be in effect for one year and would be renewable for $5 annually. Affidavits, to be filed within six months, before the state board, that an applicant was engaged, and in good standing, in the practice of architecture at the time of the passage of the act, would entitle all such applicants to licenses without examination. The bill does not provide for the licensing of corporations, but merely for the licensing of individuals.

The right is granted the board to revoke licenses for dishonest practice, incompetency, recklessness and other causes, the unanimous vote of the state board being necessary for such revocation. After six months from the time the proposed act goes into effect those who practise without licenses would be subject to fines of from $10 to $500 for each offense.

XUM

THE OPERATION OF RESIDENTIAL SEWAGE DISPOSAL PLANTS IN ACTUAL PRACTICE

By WALDO S. COULTER*

IF EVERY designer of sewage disposal plants could be closely associated with the operation of his plants for a year or more after each was placed in service, many defects which are now perpetuated in successive designs would become less popular.

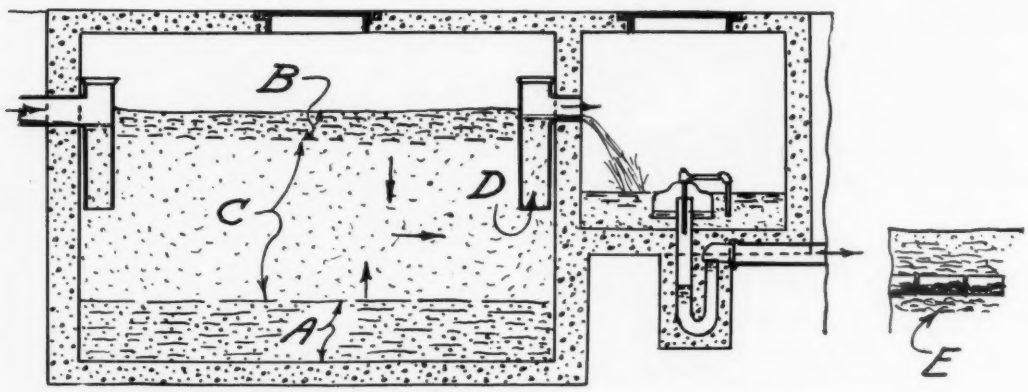
Although this statement is of general application, reference is here made more particularly to the residential plant which is notoriously overlooked once it is placed in operation.

An examination of such plants, as ordinarily constructed, will usually reveal a state of affairs entirely incompatible with the claims commonly made for them.

If the reader wishes an ocular demonstration, let him observe the sewage discharged from a single-story septic tank after it has been in continuous operation for a few months. The tank effluent will be seen to contain large quantities of suspended matter. Collect a sample of the effluent in a glass jar as it falls from the outlet opening and observe that most of the suspended matter settles quickly to the bottom of the jar. Now why should these particles not have settled to the bottom of the tank in a similar manner and have remained there?

Next observe the contents of the septic tank itself. If the surface be not too thickly coated with scum, gas bubbles will be seen to rise plentifully through the sewage and detached masses of sludge will appear at the surface from time to time.

The rising gas and sludge are caused by the putrefaction of the deposits on the tank bottom. Their passage upward through the sewage tends to disturb it and prevent effective sedimentation. As a result, some of the settleable suspended matter in the raw sewage never settles but is carried through to the outlet, while particles of gas-buoyed sludge are lifted from the floor of the tank and carried out



LONGITUDINAL SECTION THROUGH A SINGLE-STORY SEPTIC TANK

A. Putrefying deposits on the tank bottom.
B. Scum composed of matches, feces and other objects of low specific gravity; solids lifted from the deposits on the tank bottom by entrained gases generated during putrefaction at "A," and such unsaponified fats as congeal and rise to the surface upon becoming chilled.
C. Rising gas bubbles from putrefying deposits at "A"; matter descending from "B" after disintegration or liberation of entrained gases; sewage matter in act of settling or which is prevented from doing so by the disturbances occasioned by ascending gas bubbles and ascending and descending particles and is passing through the tank from inlet to outlet.
D. Sewage flowing from the tank and carrying with it (1) unsettled sewage matter, (2) gas-buoyed sludge and scum, (3) saponified fats and a considerable percentage of the unsaponified grease.
E. Tile field, with accumulations of sewage matter "unloaded" from the tank, clogging the tiles and soil pores and preventing purification.

*Of Hansen & Coulter, Consulting Engineers.

in the effluent. No arrangement of scum baffles or increase of the cross-section will prevent this unloading of a single-story septic tank after it "ripens."

This type of tank is commonly used in residential sewage disposal plants and there is probably one in your neighborhood that you can readily observe.

If there is, and the owner will permit you to do so, take a shovel and uncover a few of the tiles in the subsurface disposal field with which it is probably equipped. If the plant has been in continuous operation for several months immediately preceding, you will find the tiles and the surrounding soil more or less clogged with sludge. This is an accumulation of the matter you observed passing out at the tank outlet. If the system is operated during the summer season only, and the disposal field has a chance to recuperate during the remainder of the year, aerobic bacteria may perhaps oxidize the accumulations in the field by the time each operating period comes around. But if operation continues throughout the year, look out for trouble ahead.

In case the soil is very porous it will stand much abuse and the sewage will be absorbed for a long time by outlying unclogged portions, but if the soil is at all heavy, the sewage frequently appears at the surface or in adjacent low areas.

Should sand filters or contact beds follow the septic tank, instead of sub-surface disposal fields, note the deposits unloaded on the surface of the sand or within the body of the bed.

The oxidation processes in a clogged disposal field are of course very imperfect. Incomplete oxidation permits intestinal bacteria to live for some time in the field. There are well accredited instances where bacteria, under such conditions, have grown slowly through the soil, with the sewage deposits, to points 200 feet distant from the distribution tiles.

It is frequently stated that the sludge deposited in a single-story septic tank is so effectively reduced by bacterial action that it is not necessary to clean the tank more frequently than once in a year or even two years. That a limited reduction is so effected in such tanks is true, but the principal reason why sludge deposits do not accumulate in the septic tank beyond a certain point is because they are "unloaded" into the tank discharge. Simple observation will confirm this statement. The sludge you fail to find in the tank has mostly passed into the tile field.

One remedy for this condition is frequent cleaning of the tank. Septic action develops in about 3 weeks if the weather is hot, and in about 6 to 8 weeks during the winter. Such frequent removals of undigested sludge are impracticable for most residential plants.

The remaining remedy is to overcome the defects by proper designing. Unfortunately the design of residential plants has not kept pace with the general advance of sewage disposal. They are commonly designed along certain established lines, and it is supposed to be no great feat to install a residential plant.

No one knows better than the architect, who is the party held responsible by the owner for the several features of a development, that sewage disposal chickens have a habit of coming home to roost. The custom of turning over the sewage disposal work to the lowest bidder, allowing him to furnish his own design as an incidental feature of the transaction, is not calculated to keep the poultry off of the architect's front fence.

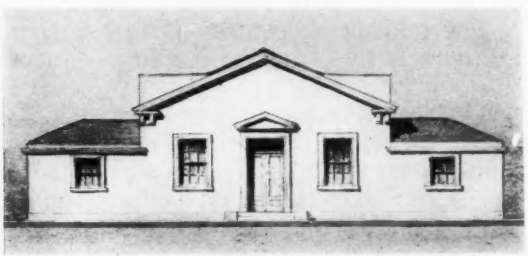
XUM

A Public Comfort Station Bureau

At one time and another, various cities have endeavored to incorporate as a unit of their civic improvements public comfort stations. As these utilities are as a rule placed below the surface, and their approaches sometimes simply kiosks, or small structures, they have not been considered important problems for the architectural designer.

At the same time there is, and always has been, a very great demand for these comfort stations. It is interesting to note that in a very decided movement now going forward, the reason urged for a larger installation in both town and country is, that with the possibility of a prohibition enactment in many states the saloon, as a comfort station, will have ceased to be available and the cities should seek to supply their place.

In a pamphlet issued by the Public



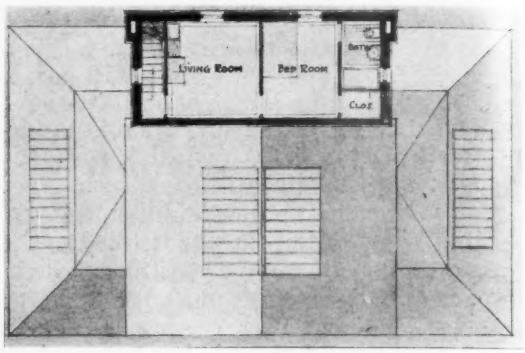
FRONT ELEVATION

Comfort Station Bureau, 261 Broadway, N. Y., Mr. J. J. Cosgrove, the Director, states:

"It is the duty of the public to take care of the public. For a number of years the public has been shirking its duty, thereby imposing a public burden on private enterprise. This was forcibly brought home to the city authorities of Portland, Ore. Portland went "dry" and the sudden flood of people the closing of the saloons drove to the hotels for accommodations, forced the hotel owners and managers in self-defense to organize and demand of the city authorities the building of public comfort stations."

This, and similar instances that prove the necessity for a much needed public utility, have led to the organization of the Bureau referred to.

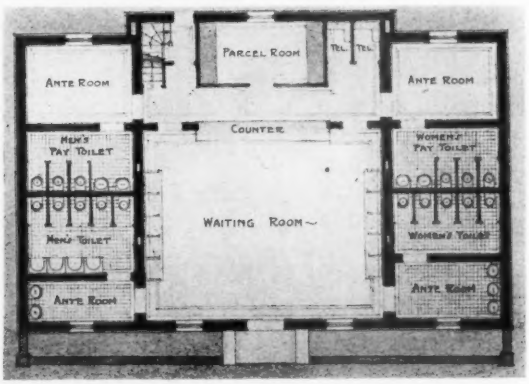
The Public Comfort Station Bureau, co-operating with the American Automo-



UPPER FLOOR PLAN

bile Association, National Highways Association, National Old Trails Road Association and chambers of commerce in all parts of the country, is putting through a country-wide campaign to provide these much needed public conveniences under the provisions of the American plan.

The plan and elevation shown here-



FIRST FLOOR PLAN

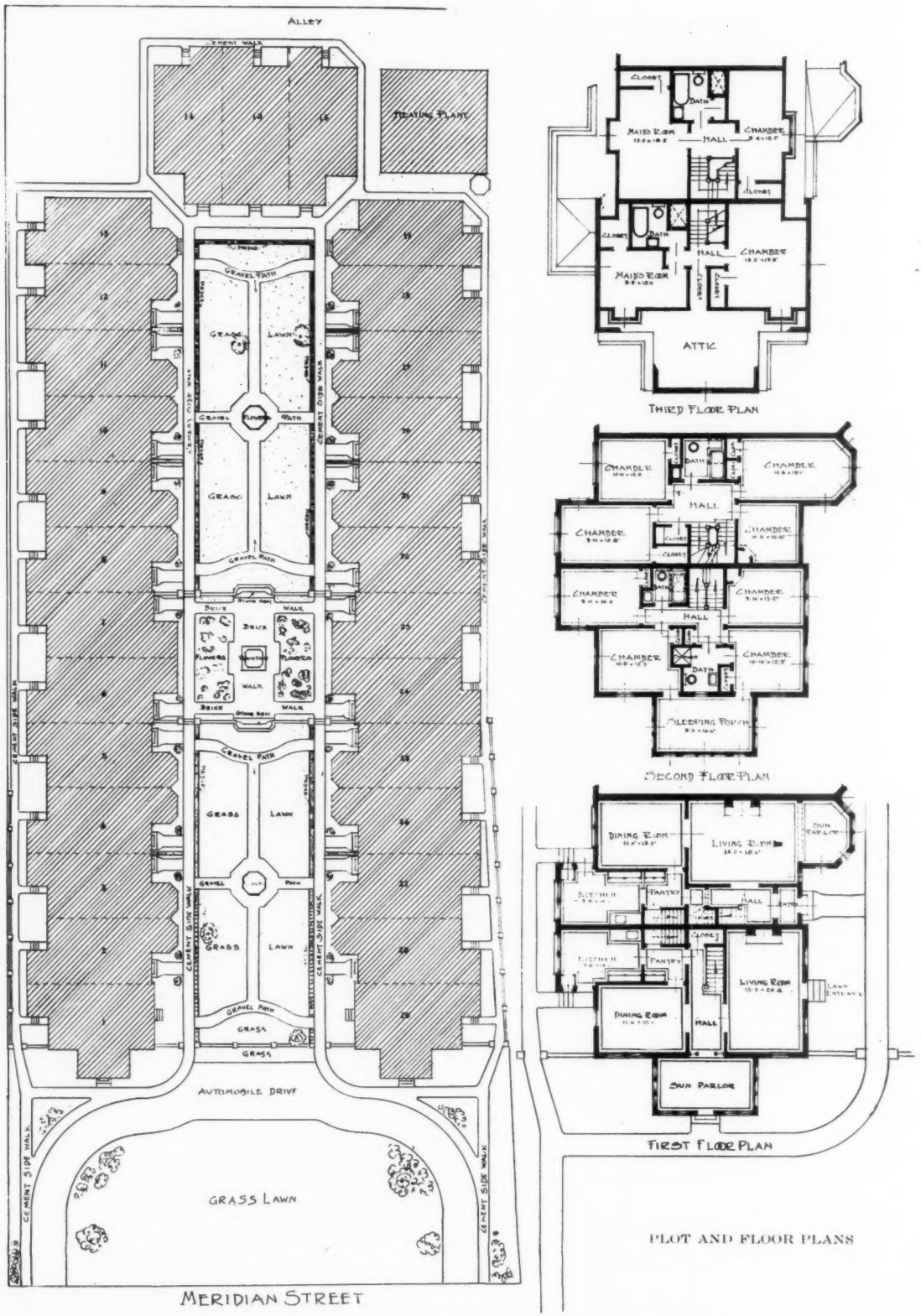
with is the National Highways Public Comfort Station, designed by Mr. Ernest Flagg, with the view of providing a building which would be distinctive, yet simple in outline, thorough in all its appointments, sanitary, promote a good

(*Continued on page* 59)

VIEW IN COURT LOOKING WEST

HAMPTON COURT, INDIANAPOLIS, IND.

MESSRS. GEORGE, MacLUCAS & FITTON, *ARCHITECTS*



PLOT AND FLOOR PLANS

HAMPTON COURT, INDIANAPOLIS, IND.

MESSRS. GEORGE, MacLUCAS & FITTON, *ARCHITECTS*

REAR BUILDING—GROUP OF THREE HOUSES

HAMPTON COURT, INDIANAPOLIS, IND.

MESSRS. GEORGE, MacLUCAS & FITTON, *ARCHITECTS*

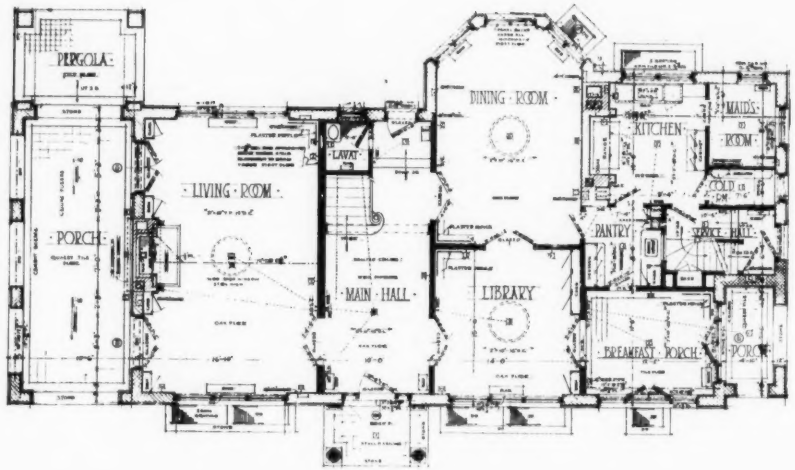
GROUP DETAIL IN COURT

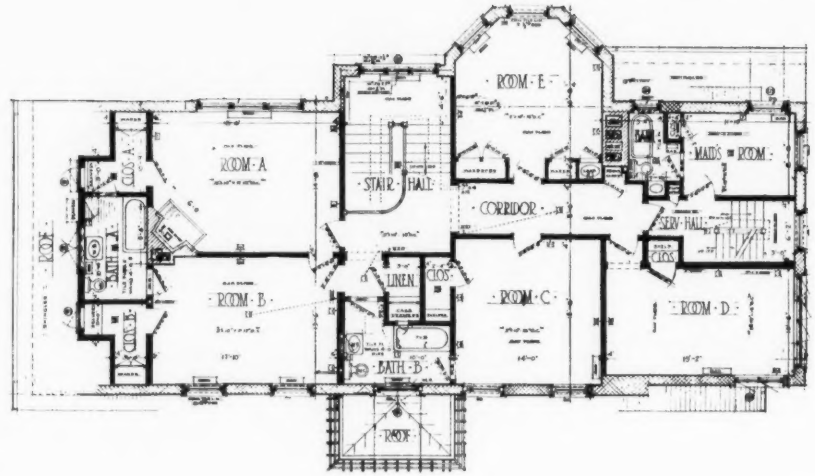
HAMPTON COURT, INDIANAPOLIS, IND.

MESSRS. GEORGE, MacLUCAS & FITTON, *ARCHITECTS*

HOUSE OF FRANK C. TEAL, ESQ., DETROIT, MICH.

MESSRS. PRESTON, BROWN & WALKER, *ARCHITECTS*





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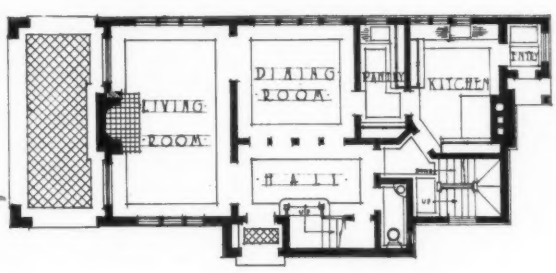
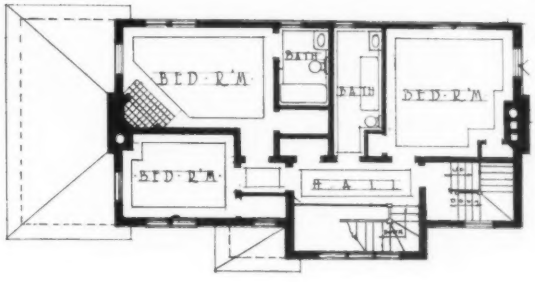


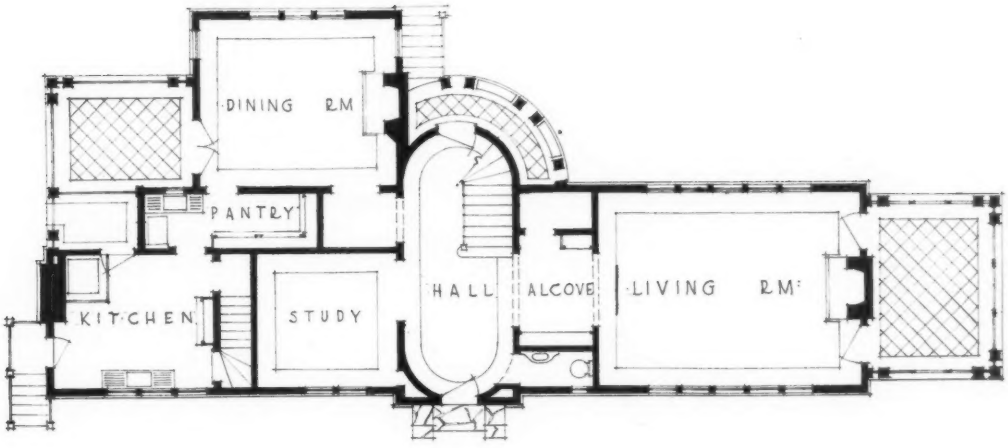
FIRST FLOOR PLAN



SECOND FLOOR PLAN

HOUSE OF L. H. TAYLOR, ESQ., RIVERDALE, N. Y.

MR. DWIGHT JAMES BAUM, *ARCHITECT*



HOUSE OF A. F. ELIOT, ESQ., RIVERDALE, N. Y.

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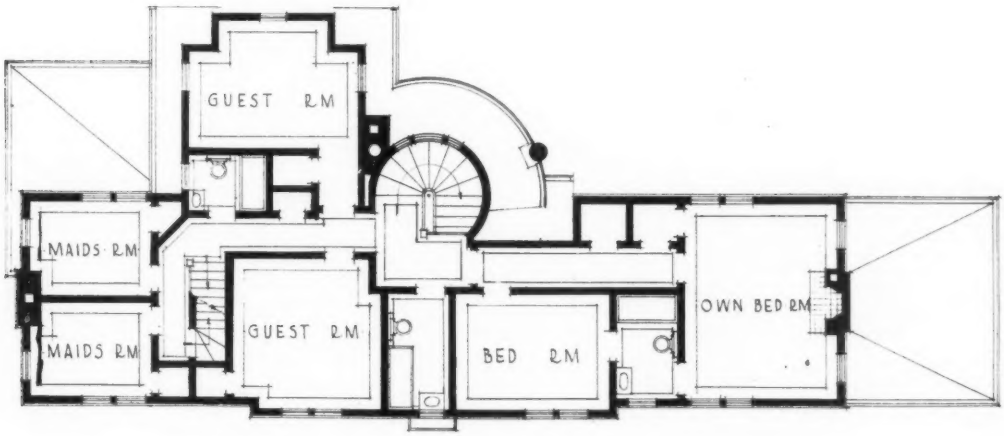
REAR VIEW



HOUSE OF A. F. ELIOT, ESQ., RIVERDALE, N. Y.

MR. DWIGHT JAMES BAUM, *ARCHITECT*

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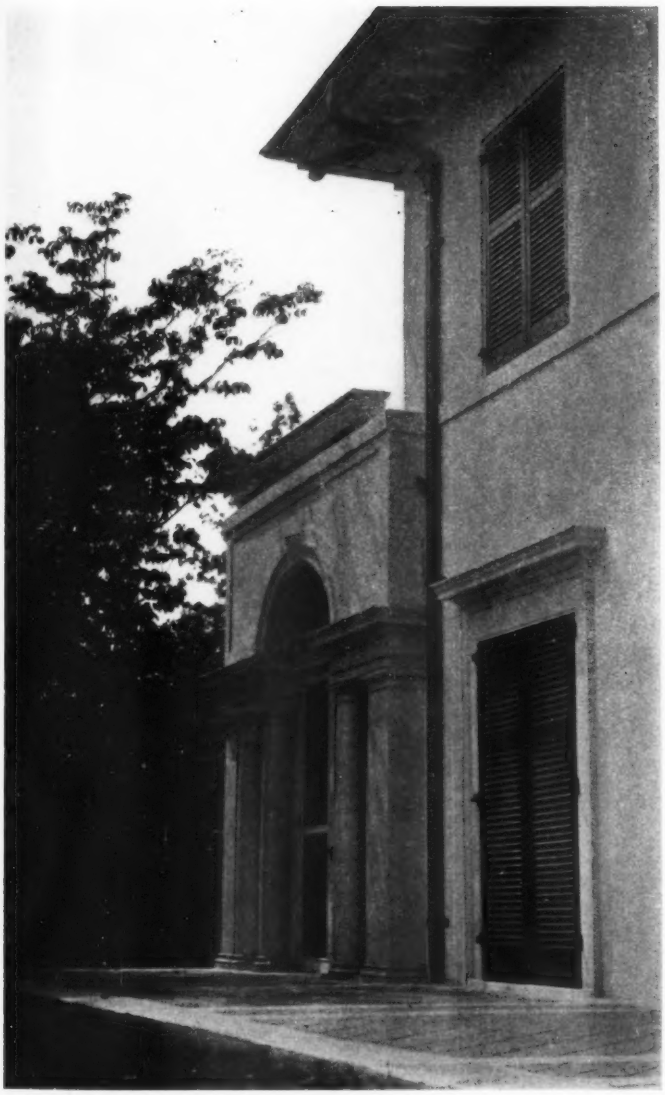

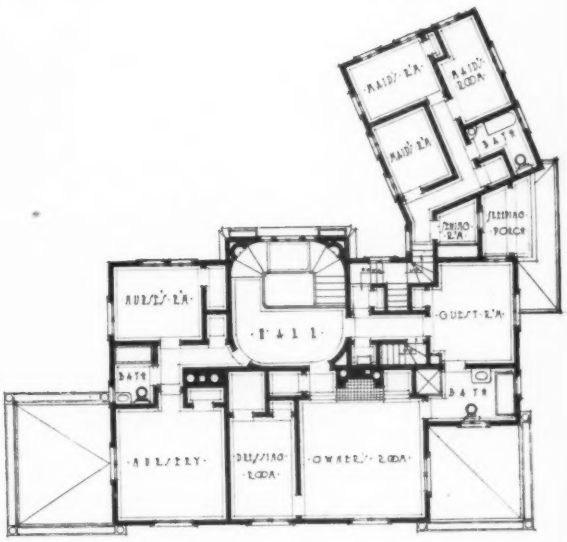

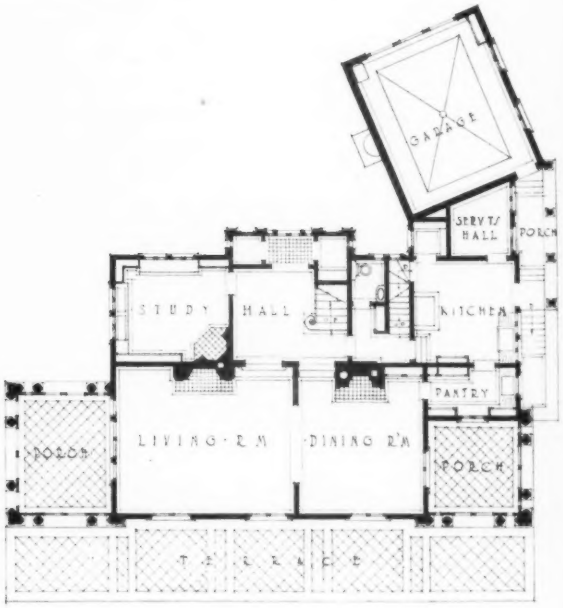

HOUSE OF J. M. R. LYETH, ESQ., RIVERDALE, N. Y.

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VOL. CXI JANUARY 24, 1917 No. 2144

NEED FOR UNIFORM STATE LAWS LICENSING ARCHITECTS

SINCE January first, two chapters of the Institute, those of Indiana and South Carolina, have passed resolutions favoring the passage of state laws to regulate the practice of architecture. It is stated that the Indiana law as proposed will follow substantially along the lines of the Illinois law, which has now been in operation for a number of years, while the measure pending in South Carolina embodies such rules and regulations as have been suggested by the exigencies of practice in that state.

Apparently there is little doubt but that in a comparatively few years every state in the Union will have on its statute books some sort of law designed to regulate architectural practice, and under present conditions their provisions will differ widely. There is no reason apparent, however, why the essential requirements of laws which have the same objects should not be the same in all states, and a Congress made up of the boards of examiners of the various states in which license laws are now in operation should be able to furnish material for a law that would be superior to any now in force. If this were done it is reasonable to suppose that states already committed to the theory of regulating architectural practice would see the wisdom of substituting such a law for laws now in force, and other states would adopt it as rapidly, as sentiment in favor of such regulation was sufficiently strong to make the enactment of a law possible. The advantages of a uniform law are many and apparent. Chief among them is the fact that it would offer greater protection to the public by providing a better law than is now in force anywhere for eventual adoption everywhere. Incidentally, it would probably prove of great convenience to architects practising in a number of states, if practically the same law were in effect universally. For example, it would obviously be unnecessary for an architect licensed in one state to undergo examination before being permitted to carry on work in another.

Unless some action is taken in the general direction indicated within a comparatively short time, we will have license laws in the majority of the states of the Union, differing in so many respects as to produce an almost endless amount of confusion and annoyance to all parties concerned. Further than that, there is little doubt but that some of the laws that will be enacted—if no outside advice or direction is availed of—will constitute a hindrance to the development and practice of architecture, and a menace to the public, instead of an advantage and protection, as intended.

THE RELATIVE IMPORTANCE OF THEORY AND PRACTICE

THE discerning reader will probably have had it impressed upon him that there has lately been renewed the perennial discussion between the exponents of the higher, or academic, education and those who believe the hard school of experience is the only one that can adequately fit men to solve the problems confronting either the individual or the nation.

On the one hand there has been, unconsciously perhaps, set up a certain aris-

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tocracy of education, and, while not openly asserted, it is none the less forcefully implied by it that the man with a degree or diploma from some college, university or other recognized institution of higher learning, is better equipped and will as a result handle with greater intelligence and ability matters entrusted to his care than it would be possible for one to do who had simply a practical knowledge of them. The opponents of this view are probably to be found chiefly in the ranks of the self-made men who admit a lack of early educational advantages but point to a large measure of accomplishment to sustain their side of the argument. As is usually the case when the disputants are widely separated in their points of view, a position somewhere between the extremes presented is one that most nearly represents the true situation.

There are unquestionably many men who have made notable successes in life following brilliant records in college and, on the other hand, there are many who have achieved success in spite of the very positive handicap imposed by the lack of academic training. As a matter of fact, we can never be sure just how far the successful self-made man would have gone with the added advantage of a thorough education, or the successful college man without it. In the same way it is impossible to say how many failures a college course would have prevented, or how many minor successes a few years in the school of experience at the critical period of a career would have made brilliant ones. These facts are generally conceded by men of both training and practical experience, who, in the nature of things, should be best fitted to judge. But the opinions of no group of men who are merely achieving success in the form of material accomplishments, will prevent the outgivings of those who, in the seclusion of academic surroundings, from various "chairs" in our most celebrated universities present arguments that, in their well-constructed English and their strict adherence to rules of logic, may fairly be regarded as unanswerable. While we believe firmly in our institutions of learning, and maintain that even the most successful self-made man would have made a much greater success with the aid of a thorough education, we are also believers in the inestimable value of practical experience. The ideal preparation for a lifework is a combination of theory and practice, and probably the greatest problem confronting educators to-day is how to make the courses offered by our educational institutions more practical, and thus more nearly fit the graduate to take up the problems of life upon the completion of his college course. When that is accomplished, the discussions of the value of theory versus practice will disappear automatically; also the profession of architecture recruited from the product of such institutions of the future will suffer less humiliation by the selection of so-called "practical builders and business men" to handle building operations for banks, trust companies and large commercial concerns, on the theory that the architect is a visionary, theoretical, impractical personage who, while perhaps possessing a certain artistic ability, lacks business acumen and practical knowledge necessary to the production of the best buildings (from a physical standpoint) for the least amount of money in the shortest possible time. If the requirement of artistic design is recognized at all by these hard-headed business men, they occasionally undertake to secure it without sacrificing the other features regarded by them as more essential, by placing the designer under the direction of the business organization in charge of the operation. This, as most practitioners know, is a present condition and not a theory.

A Public Comfort Station Bureau

(*Continued from page* 56)

moral atmosphere and be inexpensive to build and operate.

This public comfort station, it is claimed, can be erected out of local materials and fully equipped at a cost of from six thousand to eight thousand dollars, depending upon the materials used and their cost and that of labor in a given locality.

Hampton Court Apartments, Indianapolis, Ind.

MESSRS. GEORGE, MAC LUCAS & FITTON, *Architects*

Hampton Court consists of three groups of buildings located on North Meridian Street, Indianapolis, Ind.

The Court is made up of twenty-nine separate and individual semi-attached houses, each with its own front entrance, vestibule, hall and stairway. In addition to these features each house has a completely equipped laundry and drying room in the basement; a sun parlor, living room, dining room, coat closet, pantry and kitchen on the first floor; four sleeping rooms, linen press and bath on the second floor and two maids' rooms with bath on the third floor.

Particular attention was given to the service portion of each house, ample cabinet space being provided in the kitchen and pantry, inlaid linoleums placed on the floor and Sanitas wall covering on the walls. Refrigerators are iced from the outside and large size gas stoves and sinks are installed.

Attractive sun parlors lead from each living room and afford a beautiful view from the gardens and terrace. Living rooms are of ample size and are equipped with mantels of tile and wood construction of pleasing design. The dining rooms are attractively paneled in wood and are reached through double glass doors from the living room. On the second floor ample closet room is provided and the bathrooms are especially attractive, with tile floor, wainscot and tiled-in tub.

These buildings form the three sides of a quadrangle and all face upon a garden 60 ft. in width.

The exterior treatment of the building is based upon various Old English and Tudor precedents. The north and south wings are set back 100 ft. from the street curb and the vacant stretch of ground in front of the court lends itself admirably to landscape gardening and drives.

The main construction elements are concrete basements, hollow tile partitions, walls and backing up walls, brick veneer facings, terra cotta trim and slate roof.

All interior woodwork, including stairs, are specially designed.

The heat is furnished from a private heating plant in the northwest corner of the grounds.

Adjoining the boiler house is a large recreation ground set apart for children.

The Canberra, Australian Competition

It is stated in the *English Architectural Press* that "Mr. Bamford, Australian Minister for Home Affairs, announces the postponement until a more favorable period of the competition for architectural designs for the new Parliament House at Canberra."

Standardizing Official Commendation

Standardization would seem to be carried to a considerable degree when we learn that in the reports of heroic action at the front, coupled with the bestowal of war medals, a certain form is used in each instance.

In a recent issue of *The Architects' and Builders' Journal*, commenting on the active part taken in the war by members of the architectural profession, it is stated:

"Young architects are winning high distinction in the field of honor. Two outstanding instances were recorded last week. Second-Lieut. William Godfrey Newton, A.R.I.B.A., youngest son of the President of the R.I.B.A., has been awarded the Military Cross 'for conspicu-

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ous gallantry in action.' So runs the announcement in the *London Gazette*, which continues: 'He placed a lamp in the open to guide a night assault. Later, although wounded, he rallied the men round him and bombed the enemy with great courage and determination. He set a fine example.' After the description, the comment seems rather superfluous. Doubtless it is a 'sound form of words' deemed officially to be appropriate to such occasions; for we observe that it is repeated with respect to Lieut. George Frederick Bowman, who also is an architect and the son of an architect, and, before the war, was engaged in his father's office in Greek Street, Leeds. Lieutenant Bowman, the official record runs, 'led his men with great courage and determination. Later he assisted in repulsing enemy counter attacks and himself led several daring bombing attacks. He set a fine example.' So the parallelism between the cases is a matter of deeds as well as of words and antecedents. But the words do not stale with repetition, since they are warranted by such glorious deeds."

The Portland Cement Industry

The Architect and Contract Reporter of London, in a recently published article on the Portland cement industry, states that the three largest cement producing countries and their output is as follows: Great Britain, 3,000,000 tons; Germany, 5,000,000 tons, and the United States, 15,348,000 tons. Referring to the causes for the relatively small production in England, the article continues:

"As in so many other branches of industry in this country, our manufacturers of Portland cement have been content to do as their fathers did—to continue the use of antiquated machinery and antiquated methods, while their competitors overseas were introducing and utilizing every possible improvement that would tend either to the higher quality of the product or the reduction of the cost of producing. Not only were our manufacturers for the most part content to rub along in the old way, but even if they wished to adopt newer machinery they had to go abroad for it.

"Up to within a few years ago most of the machinery came from Germany, as no British firm was prepared entirely to equip works with plant embodying the new designs, although there were firms who could supply certain parts. It is gratifying to note that this unsatisfactory state of things no longer exists, and British-made cement-making machinery can now challenge comparison with anything of the kind manufactured in Germany.

"We still, however, remain markedly inferior to our competitors in the United States; and much remains to be accomplished in the designing of Portland cement machinery in this country to bring it to the same standard of efficiency that now prevails in the United States."

Engineers the Guests of Florida Architects

A pleasant instance of the cordial relations that should exist between architects and engineers is the invitation extended by the Florida Association of architects to the Florida Engineering Society, to attend the convention of the architects to be held in Tampa on February 8th to 10th inclusive.

Nothing but good can come of fraternizing of this character. It will undoubtedly result in mutual improvement both as to scientific and practical efficiency.

Turner and the National Gallery

Probably but few people aside from those directly interested knew that of a total of 23,000 works of art in the British National Gallery 20,000 are by Turner.

A similar disproportion probably exists in no other country, and is due to the acquisition by the National Gallery of the entire accumulation of Turner's work.

It seems incredible that one artist could have produced so much work, but the large number of subjects indexed and attributed to Turner is augmented by a great number of insignificant pieces that are really merely memoranda.

Referring to this collection, the *Architect and Contract Reporter* states: "The number is only made up by the inclusion of a large collection of those rapid memoranda—they can scarcely even be called sketches—which Turner was accustomed to make, roll up and stuff into his pockets to serve as his own personal notes for future reference, and intended during his lifetime for no eyes but his own."

Art and War

The traveler in Belgium and in no city, perhaps, more than in Bruges, has, in the past been confronted by a number of statues of very doubtful artistic merit. These, we learn, have been taken down in large numbers by the invading army, and the bronze of which they were composed, used in the manufacture of war munitions.

Thus, it would seem, that even war furnishes some slight compensations for its horrors.

The Country's Oldest Building

One of the really historic buildings in the United States is said to be the residence of the Governor of New Mexico in the city of Santa Fe. It is said to have been erected by the Spanish when the greater part of the Western world was theirs and was the finest house in the colonies. According to legend millions of dollars were spent on the quaint old structure. Most of the material in it was brought from Spain and it was constructed by the best builders to be found among the Dons of that period. In the ship which brought over the building material and builders were many art treasures used to decorate the finished house.

After the Spanish departed Mexicans used the house as a governor's palace and with the overthrow of the Mexicans by the United States Government, it was continued as the residence of the head of the territorial government that was formed. The house is still in use.—*Southern Architects and Building News.*

Personal

Mr. A. Chapman Fernald, architect, has opened an office for the practice of his profession in Edgartown, Martha's Vineyard, Massachusetts, and will be glad to receive manufacturers' catalogs and samples of building materials.

Mr. James H. Bigelow, architect of Springfield, Mass., has opened an office for the general practice of architecture in Irvington St., that city, and desires manufacturers' samples and catalogs of building materials.

What Makes a Bid Low

The public, as a general rule, when inviting competitive bids on any piece of work usually gives consideration only to the lowest bid received.

Apparently the lower the bid, the more consideration it receives. This procedure has brought about a condition in competitive bidding that is of danger to the public. It is creating an effort totally toward cheapening every piece of work, without proper consideration as to its quality.

The income tax return reports, Federal Trades Commission report, and the data collected all over this country, show the terrible condition of affairs in structural contracts.

Contractors are of the opinion that one of the greatest causes for losses in construction work is ignorance of the cost; the next greatest cause is lack of proper capital.

The several reasons why bids are too low, architects and contractors enumerate as follows:

First: An absolute ignorance of the cost of the work contemplated.

Second: A destructive desire to cut the other fellow's bid, no matter at what loss to themselves.

Third: An effort to make the original bid as low as possible, even below cost if necessary, and take the chance to recoup on substitution or extra work.

The public is awakening to the fact that all over the United States that accu-

rate knowledge of the costs of manufacturing is the ultimate salvation of the manufacturing business.

Insofar as the overhead expenses are concerned, this idea has not been accepted by the majority of contractors; some make the statement that they have no overhead expenses; this might obtain in certain cases where the contractor pays no license or taxes of any sort, and carries no protective insurance; nor has any of the incidental expenses that tend to his responsibility.

As long as the public is demanding cheap work, it is unquestionably getting it, and everyone knows where less than cost is paid by any individual the consumers as a whole, including himself, ultimately pay the shortage, thus maintaining ever and ever the equation.—*Building Review.*

BOOK NOTES

PRACTICAL BOOK OF ARCHITECTURE. By C. Matlack Price. Illustrated; decorated cloth, octavo, in box, $6.00 net. J. B. Lippincott Company, Philadelphia and London.

This work represents an addition to the Home Life Enrichment Series, whose other volumes are devoted to Arts and Crafts, Period Furniture, Ornamental Rugs, Out-of-Door Rose Growing and Garden Architecture.

It is now generally conceded that every man and woman making any pretense to culture desires to know something concerning architecture. All of us should, in fact, have an understanding and appreciation of the broad principles upon which architecture is founded. This book undertakes to teach these principles in a way to make them readily understood by the layman, so that he can look with understanding at the buildings of all types. An appreciation of architecture at once changes the city street from a mere thoroughfare bounded by walls of buildings to one of life's interesting features.

The work is profusely illustrated and well printed. The author appears to have approached the subject with proper reverence, and has presented it in logical sequence. Of course, the work is not intended for the technical reader. It is as the title proclaims, "The Practical Book of Architecture."

It is divided into two parts, the first a guide to styles, explaining the orders. It enables the reader to better comprehend what follows in part two, in which is presented a practical guide to building.

THE CANADIAN TRADE INDEX, issue of 1916-18, price $5.00. Compiled and published by the Canadian Manufacturers' Association, Inc., Toronto, Can.

The purpose of this publication is a compilation of a dependable list of articles made in Canada, and the names of their manufacturers.

The information has been so arranged as to make it easily accessible.

DRAWING FOR BUILDERS. A problem course in architectural drawing by R. Burdette Dale, M. E. Full cloth, 160 pp., size 8 x 11 inches, price $1.50 net. New York, John Wiley & Sons; London, Chapman & Hall, Ltd.

In the preface to this book the author states that it is intended to serve as a course in elementary architectural drawing, and to be particularly useful to builders and students not well advanced in architectural drawing.

Naturally the text and accompanying illustrations are more or less elementary in character. The book, in the field to which it is directed, will have text-book value in forming at the start correct methods, and avoidance of errors so difficult of correction when the student has reached a more advanced stage.

MECHANICAL EQUIPMENT OF BUILDINGS —Vol. 1. By Louis Allen Harding and Arthur Cutts Willard. Full leather, 615 pp., 7 x 9¼ inches, price $4.00 net. New York, John Wiley & Sons; London, Chapman & Hall, Ltd.

The authors of this work claim for it a new departure in the literature of the mechanical equipment of buildings. Its object is to supply a reference book for

engineers and architects that will contain sufficient theoretical and commercial data for practical use in the designing room, and at the same time present as a text book for students the relation between the theoretical principles involved and their practical application. In volumes II and III it is proposed to discuss the problem of various types of plants and their equipment. The present volume is subdivided into twenty-one chapters. These treat of physical units and measurement of heat including various types of transmission.

Systems of heating, temperature and humidity control are discussed, concluding with a final chapter on cost of equipment and preparation of plans and specifications.

Architects will find this book a useful reference volume.

Architectural Competition of Novel Character

Five hundred dollars in prizes will be awarded by the management of the National Complete Building Exposition, to be held in the Grand Central Palace, New York, March 5-11, to the winners in an unusual architectural competition to be held in connection with the show. The novel feature of this competition is that the contest is between plans of houses which have actually been built within the last two years at a cost per house not exceeding $5500. This price is exclusive of the cost of the lot.

Not only must the house have been built but contestants are required to furnish sketch or a photograph of it, together with its exact location, state, city, street and number. No restrictions are imposed as regards materials used, nor must the winning house necessarily have cost the maximum figure stated. A house of less cost may take first prize. The idea is to produce, if possible, the plans of the house in the United States which gave the best value in all the term implies for the money expended.

The final awards will be made by a jury comprising seven prominent New York architects. Prizes will be divided: $200, $100, $75, $50 and three of $25 each. Honorable mention will be given the designs placed from eighth to fifteenth.

The contest will close February 5th, 1917.

Full details of the contest provisions will be furnished upon application to the National Complete Building Exposition either at its Eastern offices in the Grand Central Palace, New York, or its Western office in the Leader-News Building, Cleveland, Ohio.

Sculpture in America

Selwyn Brinton, M.A., in *The Architectural Review* of London, pays a graceful tribute to Daniel Chester French, and frankly declares that his work presents splendid examples of the highest form of commemorative art.

Referring to the place it is believed Mr. French occupies among sculptors in America, past and present, it is stated:

"Appropriately, therefore, we may turn at the present time to the work of one who is in America what the great Leonardo Bistolfi is in Italy—pre-eminently the Sculptor of Death. This because he has that rare gift of rising in his art to the dignity of conception of a sublime sorrow—of a sorrow which is hallowed by the memory of sacrifice, tended by the unforgetting ministry of love.

"Mr. Daniel Chester French stands at the front of modern American sculpture; and this is the more interesting because, like Saint-Gaudens, his art synchronizes with the wonderful development of plastic art in that country, and still reveals its highest achievement. A century ago, and even far nearer to us than that, American sculpture was, as far as it existed at all, a stunted growth, an aspiration not yet materialized. The whole conditions of the country (meaning, of course, the United States) seemed against it—the climate—the Puritan tradition, inimical to all emotional art, and most directly to plastic art—the absorption of the young nation's energies in the immense and seemingly unlimited possibilities of material progress.

"The energy of a little group of men

altered all that. They lectured, they wrote, they insisted on making beautiful sculpture an indispensable element in the public places of the fast-growing cities, in the splendid capitols which arose in every State in the Union; and, having thus prepared the ground, they wisely closed the door (as far as their influence extended) to the inevitable invasion of European artists, and by so doing laid the foundation of the existing school of American sculpture in the men of to-day."

INDUSTRIAL INFORMATION

A New Disappearing Footlight

The Universal Electric Stage Lighting Company, 240 W. 50th Street, New York City, has recently issued a folder illustrating and describing the Kleigl Disappearing Footlight, designed for high schools, auditoriums, halls, churches, theaters, etc.

These footlights are made up and furnished in completely finished sections, 3 to 5 ft. in length, which can be mitred to fit any curvature of the stage. They can also be provided for a single or double row of lamps, with two or more color combinations. The structural simplicity of these footlight units is especially noticeable. Each section consists of a top frame and door made of one-inch hardwood to match the flooring so that for installing all that is required is to provide a space in the floor of sufficient depth and width to receive the unit, and the top of the footlights is inserted flush and floored in to form a part of the stage floor. The footlights are mounted on the lower side of the door and in accordance with the Underwriters' Rules are set in a galvanized iron reflector trough. Connections are made through an iron splicing box, which can be placed either in the center of section or at the end. The door or cover of the footlights is hinged on an iron bracket hinge supported on the top frame. To raise the footlights the doors are simply swung open by means of pull rings. A small spring catch holds the open section in position. When raised the footlights extend 3½ in. above the floor level.

This disappearing footlight would seem to supply a real demand in the case of buildings where the requirements of footlights is an occasional one.

Copy of the folder or any desired information will be sent upon request.

Record Filing Cabinets

The Yawman & Erbe Manufacturing Company, Rochester, N. Y., has just issued general catalog No. 2816, which illustrates in detail a great variety of filing devices including cabinets of both wood and steel, efficiency desks and various office supplies. It is stated that all the cuts used in this catalog are new, all the copy is new and most of the goods shown are new. The catalog is printed on coated paper that does justice to the cuts. It consists of 96 pages with double cover and nearly 500 illustrations. No prices are quoted in the catalog proper, and the space which has been heretofore taken up by tables is now devoted to descriptive text written in a way to enable customers to understand what the different devices are for. The catalog is divided into two major divisions—wood and steel. The wood and steel sections are in turn sub-divided. The arrangement is logical and it is believed that no difficulty will be experienced in finding any catalog item. Copy of this catalog will be found of exceptional value in fitting up offices, but of particular interest to architects is a mammoth vertical file to take blueprints, drawings, etc. This cabinet will file from 700 to 1000 large blueprints, drawings, tracings, maps or charts. They are kept flat and in position for instant reference. This file is made in three sizes, for drawings 40 x 36, 44 x 30, and 36 x 48. Of course, smaller drawings can be placed in either of the cabinets. When opened, the smooth front panel of the cabinet makes a drawing board, and reference table in a particularly convenient position to consult the contents.

Copy of this catalog will be sent to architects upon request.

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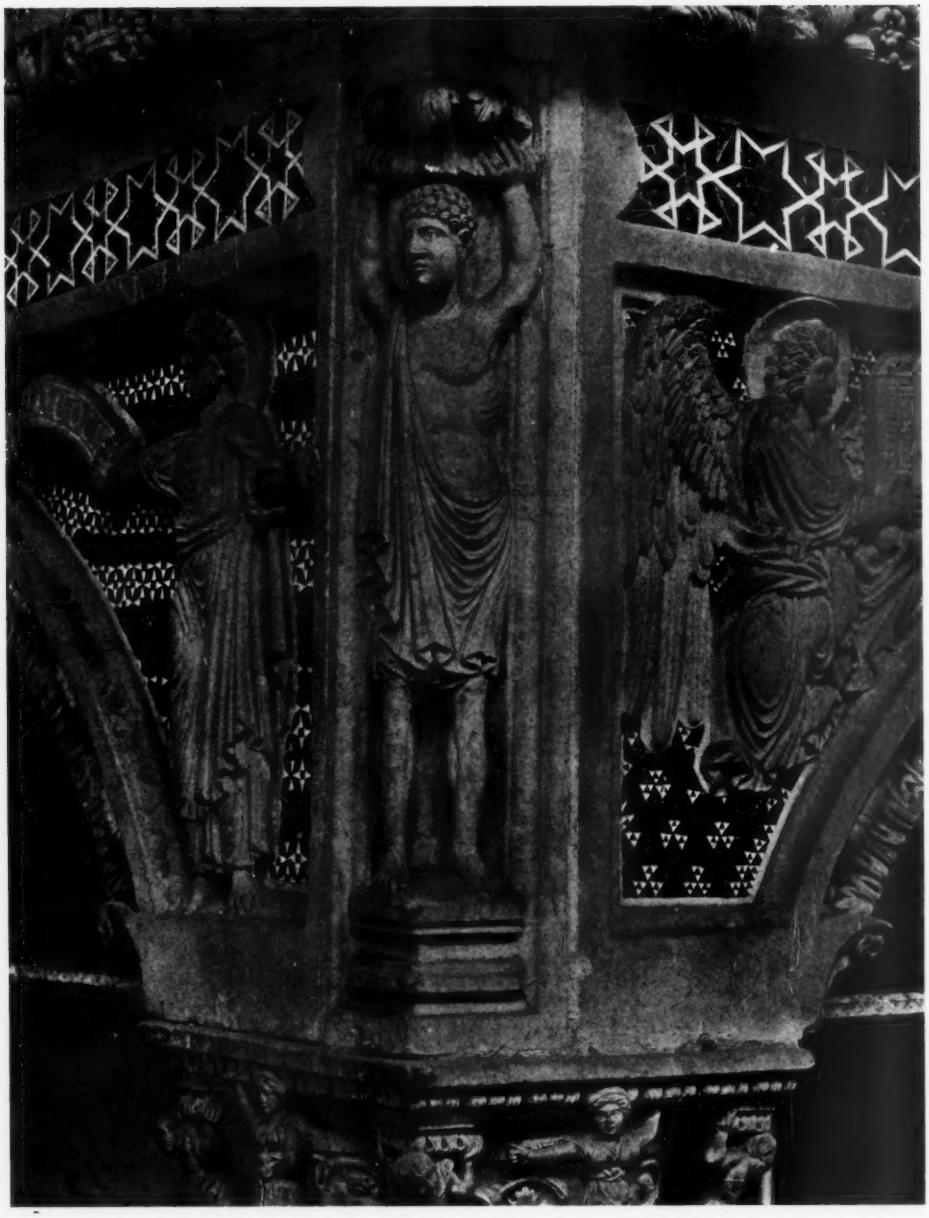

DETAIL OF SMALLER PULPIT, CATHEDRAL, SALERNO, ITALY

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